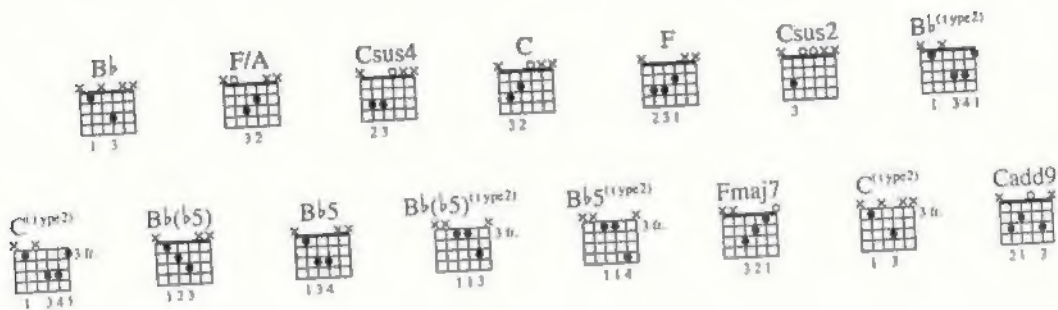


# Rest In Peace

By Richie Sambora and David Bryan



## Intro

Free time Slowly circa  $\text{♩} = 50$   
N.C.

**Gtr. I**  
Bva  
P.H.  
fdbk  
*ppp* *mp*

**Gtr. II**  
Bb

**T**  
**A**  
**B**  
P.H.  
fdbk  
P.H. pitch: B  
\*Refers to vol. swells throughout.

\*\*Keys arr. for guitar. (w/delay)

**F/A**

Voo - doo wom - an, I'll see you in my dreams.

-1 1/2  
w/bar  
*p*  
-1 1/2  
(14) (14)

④ open ③ 3fr.  
Csus4 D B♭ B♭

let ring

Gyp - sy wom an, \_\_\_\_\_

15 mm fdbk

*mf*

grad. bend & release full

w/bar fdbk

(11)

F/A C

down on Lone - ly Street. \_\_\_\_\_

*mf* *mp* *mf*

1/2 1/2

12 12 (12) 13 12 10 9 10 10 0 7 0 (0)

B♭ F

Gyp - sy was a friend of mine, \_\_\_\_\_ in some sa - cred dream. \_\_\_\_\_

-1 1/2 8va fdbk 1/2 3

w/bar -1 1/2 fdbk w/bar 1/2

let ring w/bar

1 2 3 2 1 1

fdbk pitch: F



C Bb

Voo - doo wom - an mag - ic child, \_\_\_\_\_ (w/echo repeats)

*mp* w/bar  $\frac{1}{2}$  *mp* w/bar  $\frac{1}{2}$

pitch: F# G F#

F Csus2

in time \_\_\_ you will \_\_\_ be - lieve.

let ring - - - - - w/bar *mf*  $\frac{1}{2}$

C Bb

But ev - 'ry time we \_\_\_\_\_ say good - bye. \_\_\_\_\_

let ring - - - - - w/bar *mp*  $\frac{1}{2}$

F

B $\flat$  (type II) C (type II)

our love \_\_\_\_\_ shall rest in peace.

*mp*

(2)  
(1)

5 5 7

B $\flat$

Af - ter we make love \_\_\_\_\_ to - night, \_\_\_\_\_ I

let ring ----- let ring -----

full full

(7) (7) (7) 5

6 7 8 7 1 2

F/A C

lay be - side you, rest in peace.

*mp* let ring -----

w/bar

5 6 5 5 5

Handwritten musical notation for a guitar piece. The top staff is in treble clef, 2/4 time, with a key signature of one flat (Bb). The bottom staff is in bass clef, showing fret numbers (5, 6, 8, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7). Above the bottom staff, there are labels: **Bb** and **F/A** with diamond-shaped markers. The notation includes a **f** (forte) dynamic marking, a **3** (triple), and **1/2** (half note) markings. There are also wavy lines indicating vibrato or tremolo.

Handwritten musical notation for a guitar piece. The top staff is in treble clef, 2/4 time, with a key signature of one flat (Bb). The bottom staff is in bass clef, showing fret numbers (5, 6, 8, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7). Above the bottom staff, there are labels: **C** and **Bb(b5) Bb5** with diamond-shaped markers. The notation includes a **3** (triple), a **6** (sixteenth note), and **1/2** (half note) markings. There are also wavy lines indicating vibrato or tremolo. The bottom staff has a **rit.** (ritardando) marking and a **full** (full note) marking.



say a prayer and close your eyes, \_\_\_\_\_

8va. fdbk -1 1/2

8va. harm. -1 1/2

mp w/bar

harm. -1 1/2

5 (5)

pitch: C

and lay your bod - y down \_\_\_\_\_ to sleep. \_\_\_\_\_

Fmaj7 C (type 2) C9

grad. release 1/2

3 5 3 5 5 3 5 7

'Cause af - ter we make love \_\_\_\_\_ to - night, \_\_\_\_\_

let ring

w/bar

5 0 5 (5)

Bb(b5) (type 2) Bb5 (1) G 3fr.

lei ring

w/Rhy. Fill 1

ba - by, our love shall rest in peace.

18 19 12 19

rit. w/bar

12 14 (14) 12 15 14 15 15 13 (13) (13)

\*let ring for 16 secs.,  
segue into "Church Of Desire"

Rhy. Fill 1

Gr. III

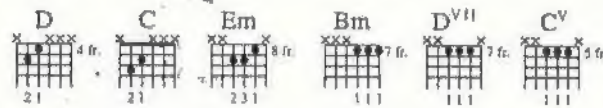
*mp* *mp*

T  
A  
B



# Church Of Desire

By Richie Sambora



## Intro

Free time circa ♩ = 80

\*Esus4

\*\* Gtr. II D

Gtr. I

musical notation for Gtr. I and fretboard diagrams for the first system.

\* Keyboard pads hold out Esus4 for entire free time intro.

\* Fade in w/vol. control  
\*\* Bass arr. for guitar.

Esus4 -1 1/2

musical notation for Esus4 and fretboard diagrams for the second system.

\* Pull up on bar, both A and G strings go up approx. a whole step

Gtr. II

musical notation for Gtr. II and fretboard diagrams for the third system.

Esus4

musical notation for Esus4 and fretboard diagrams for the fourth system.



Drums + Bass in  
Moderate Rock ♩ = 111

Gtr. I

D/E

8va. Harm. 3

rake let ring Harm.

Em7sus4 loco

Gtr. II

8va. Harm.

loco fdbk.

*ppp* w/bar Harm. *mf*

5 (5)

\* Fade in w/vol. control

D/E

8va. Harm. 3

Em7sus4 C

Pitch: B G D B

(5)

4

D Em7sus4 D/E Em7sus4

full 15 (14) 12 14 (14) (14)

Chords: C, D, Em7sus4

Tab: (10) 7 9 7, 7 7, 10 7 9 7

Tab: 12 14 12, full 14 (18) full (14) 12 14, (14)

Verse

Chords: Em7sus4, D/E, Em7sus4, C

Woke up in a cold sweat, in the mid - dle of the night. \_\_\_\_\_ Seems like a life - time when you're

Gtr. II \* \*\* Rhy. Fig. 1

Gtr. I rake 3 let ring

Tab: (14) (10) 7 9 7, 7 7 7, 10 7 9 7, 7 7 7

\* Vibrato refers to Guitar II only.  
 \*\* Rhy. Fig. 1 refers to Guitar I only.

Chords: D, Em7sus4, D/E

won - d'ring who's wrong \_ or right. \_\_\_\_\_ One con - fes - sion would res - ur - rect the truth, \_\_\_\_\_ re -

Tab: (10) 7 9 7, 7 7 7, 10 7 9 7, 7 7 7, 7 7 7

Chords: Em7sus4, C, D, Cmaj7

venge or for - give - ness for sins be - tween me \_\_\_\_\_ and you. \_\_\_\_\_

(end Rhy. Fig. 1)

Tab: 10 7 9 7, 7 7 7, 7 7 7, 5



§§

[illegible]

My Street \_\_\_\_\_ Look - ing for a win - dow \_\_\_\_\_ in \_\_\_\_\_ a

Sva

Harm

Harm

w/bar

-1

-1

7 6 7  
7 9 7  
7 9 7

Fill 6 Gtr. II-

w/bar

(12) (12)

T  
A  
B

\* slight vib, w/bar

Violin I

Violin II

Viola

Cello/Double Bass

Key Signature: F#

Time Signature: 2/4

Tempo: 4/4

Measure 1: Violin I (F#4, G#4, A5), Violin II (F#4, G#4, A5), Viola/Cello (F#4, G#4, A5)

Measure 2: Violin I (B5, C#5, D6), Violin II (B5, C#5, D6), Viola/Cello (B5, C#5, D6)

Measure 3: Violin I (E6, F#6, G#6), Violin II (E6, F#6, G#6), Viola/Cello (E6, F#6, G#6)

Measure 4: Violin I (A6, B6, C#7), Violin II (A6, B6, C#7), Viola/Cello (A6, B6, C#7)

Measure 5: Violin I (D7, E7, F#7), Violin II (D7, E7, F#7), Viola/Cello (D7, E7, F#7)

Measure 6: Violin I (G#7, A7, B7), Violin II (G#7, A7, B7), Viola/Cello (G#7, A7, B7)

Measure 7: Violin I (C#8, D8, E8), Violin II (C#8, D8, E8), Viola/Cello (C#8, D8, E8)

Measure 8: Violin I (F#8, G#8, A8), Violin II (F#8, G#8, A8), Viola/Cello (F#8, G#8, A8)

Measure 9: Violin I (B7, A7, G#7), Violin II (B7, A7, G#7), Viola/Cello (B7, A7, G#7)

Measure 10: Violin I (F#6, E6, D6), Violin II (F#6, E6, D6), Viola/Cello (F#6, E6, D6)

Measure 11: Violin I (C#5, B4, A4), Violin II (C#5, B4, A4), Viola/Cello (C#5, B4, A4)

Measure 12: Violin I (G#4, F#4, E4), Violin II (G#4, F#4, E4), Viola/Cello (G#4, F#4, E4)

Measure 13: Violin I (D4, C#4, B3), Violin II (D4, C#4, B3), Viola/Cello (D4, C#4, B3)

Measure 14: Violin I (A3, G#3, F#3), Violin II (A3, G#3, F#3), Viola/Cello (A3, G#3, F#3)

Measure 15: Violin I (E3, D#3, C#3), Violin II (E3, D#3, C#3), Viola/Cello (E3, D#3, C#3)

Measure 16: Violin I (B2, A2, G#2), Violin II (B2, A2, G#2), Viola/Cello (B2, A2, G#2)

The image shows a musical score for guitar. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro' and the mood is 'loco'. The guitar part is written for a single melodic line. The bottom staff is a guitar tablature with six lines, labeled T, A, and B. The tablature includes fret numbers (7, 14, 12) and a 'w/bar' (whole bar) marking. The score is divided into measures by vertical bar lines.

w/Fill 1 (1st time only)  
Aadd9

Am7 C5 D5

house of tears. Liv-ing in hell, I pray the rain dis-ap-pears. Head-ed for a

let ring -----4 let ring -----4 let ring -----4 let ring -----4

N.C. Em D C

w/Fill 4 (2nd time only)  
Am(add9)

break-down and the fev-er runs high-er. As I kneel at the al-tar,

let ring -----4 let ring -----4

Am7 D5

2nd time: to Coda I  
3rd time: to Coda II

N.C. Em Bm

I can feel your fire in the church of de-sire.

Rhy Fig 2  
w/dist mf

let ring -----3

Fill 1 Gtr II

1/2 full

T  
A  
B

14 14 (14) 12 14 12 14 (14)

Fill 4 Gtr II

full

T  
A  
B

7 9 (9) 8 10 10 (10) 8 10



w/Fill 2 (1st time only)

D C

N.C. Em

Bm

D C

Church of de - sire.

- 4end Rhy. Fig. 2)

Verse

Em7sus4

w/Rhy. Fig. 1

D/E

You nev - er find a rea - son why love falls from grace.

clean tone  
w/chorus & delay

Em7sus4

C

D

Em7sus4

Some kind of voo - doo - like a spir - it you can't em brace. Voice in the mir - ror,

Em7sus4

C

D

D. S. al

ghost in my heart, re - lives the pas - sion be - fore we were torn a - part.

Fi. 2

8va

loco

8va

harm

fu. 1

fall

harm

w/bar

8va

fdhk

fdhk

1 2

Coda I w/Rhy Fig. 2 (3 times)

N.C. Em Bm D C N.C. Em Bm

Church of de - sire,

Gtr II

let ring full 15 15 14 (14) 12 14 9 (9)

D C N.C. Em Bm D C

Church of de - sire

8va. loco

full (9) 9 15 15 (17) 15 17 (17) 17 17 15 (14)

grad release

Gtr I Em Bm 7

w/Fill 5 D VII C V

Bridge C

Gtr I cont in notation

let ring for next 4 bars

12 14 9 (9) (9) 2 1/2 (2) 0 2 0 2 (2)

Fill 5 Gtr III 8va. Harm

Harm w/bar

7 (7) (7) (7) (7)

8va. Harm 15ma fdbk - 1 1/2

fdbk w/bar - 3 1/2

(7) (7) (7) (7) (7)

fdbk pitch G



De - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire. \_\_\_\_\_

Gtr I

8va. harm

clean tone w/cho & delay

Harm

7

7

7

N.C (C)

De - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_

8va Harm

1/2

1/2

1/2

Harm 3

w/bar

Harm

1/2

1/2

1/2

1

Harm 12 12 5

Guitar Solo

N.C.

de - sire. \_\_\_\_\_

Gtr II

1/2

4

4

2

2

0

0

P.M. ....

Gtr. I

clean tone

8va

PH

3

PM

PH

full

5

5

3

5

5

0

Harm.

1 1/2

full

15

full

15

full

15

PH pitch E

Rhy. Fig. 3

w/dist.

12 15 12 15 15 12 15 12 15 12 14 12

14 12 15 12 15 12 14 12

14 12 10

8.a

C

loco

Em

D

6

6

3

6

14 12 15 12 12 15 12 15 12 15 12 15 12 14 12 15 15 7 7 7 9 9 9 9 11 11 11 11 12 12 12 12 14 14 14 5 5 5 7 7 7 7 9 9 9 9 10 10 10 10 12 12 12



C

7

8va.

P.M.

P.M.

Gtr. II con in slashes

Coda II

w/Rhy Fig 2 (15 times)

N.C. Em Bm D C

Church of de - sire

Gtr II 8va.

full

full

1/2

full

N.C. Em Bm D C

Church

8va.

grad release

full

full

full

full

full

full

full

full

1/2

1/2

1/2

1/2

1/2

1/2

full

N.C. Em Bm D C N.C. Em Bm

of de - sire.

8va

full

full

(17) (17)

12-12-12

12-12-12

12-12-12

14-12-12

(12)

(12)



N.C. Em Bm D C N.C. Em Bm

8va. 8va. 8va.

full 1/2 PM PM PM PM full full

D C N.C. Em Bm D C

8va. 8va. 8va.

full 17 17 15 15 14 14 15 15 14 14 12 12 11 11 12 12 12 12 10 10 9 9 12 (12) (12)

N.C. Em Bm D C N.C. Em Bm

8va. 8va. 8va.

Church of de - sire.

full 17 (17) 15 17 15 17 (17)

D C N.C. Em Bm

8va. 8va. 8va.

Church of de - sire

full 1/2 grad bend full

(17) 15 14 14 12 14 14 12 14 12 14 12 (12) 2

D C Em D C

8va. 8va. 8va.

Church of de - sire.

loco rake full

12 13 12 12 12 (15) (15) 12 12 12 12 12 11 11 12 11 9 7 9 (9)



Free time

w/Fill 8

Gtr II

8va fdbk

w/har

fdbk

Gtr I

clean tone

8va

full

P.M.

\* Microphonic fdbk

8va w/Fil. 9

loco

P.M. trem. pick

acc.

full

Harm

Harm

Musical notation for Fill 8, Gtr III, clean tone w/chorus & delay, let ring Harm.

F#4  
 Gtr II  
 pp  
 1 1/2  
 1 1/2  
 T  
 A 5 (5) 0 2 (2) 0 (0) 2 (2)  
 B

# Stranger In This Town

By Richie Sambora and David Bryan

## Intro

Slow Rock ♩ = 45

triplet feel ♩ =  $\frac{3}{4}$

N.C. (A) (E7/G#) (F#m) (E) (D)

Rhy Fig 1

end Rhy F1

Gtr I

clean tone *mp* let ring -----4 let ring -----4 let ring -----4 1/2

T 14 14 12 12 10 10 9 9 7 7 5 4 3 2 1

A 14 14 14 12 12 12 11 11 9 9 7 7 5 4 3 2 1

B 14 14 14 12 12 12 11 11 9 9 7 7 5 4 3 2 1

(A) (E7/G#) (F#m) (E) (D)

let ring -----4 let ring -----4 let ring -----4 1/2 w/bar

T 14 14 12 12 10 10 9 9 7 7 5 4 3 2 1

A 14 14 14 12 12 12 11 11 9 9 7 7 5 4 3 2 1

B 14 14 14 12 12 12 11 11 9 9 7 7 5 4 3 2 1

## Verse

F#m7

N.C.

A

E/G#

1. Hey mis-ter can you tell me \_\_\_\_\_ what this world's a - bout, \_\_\_\_\_

Rhy Fig 2

let ring -----4 let ring -----4

T 9 9 7 9 0 2 0 2 0 2 2 2 2 1 2 2

A 9 9 7 9 0 2 0 2 0 2 2 2 2 1 2 2

B 9 9 7 9 0 2 0 2 0 2 2 2 2 1 2 2

w/Fill 1

F#m                      Dsus2                      A                      E/G#

it might just help me out. \_\_\_\_\_ I used to be a dream-er, \_\_\_\_\_ but my dreams \_have burned, \_

let ring ----- 4 let ring ----- 4 let ring ----- 4

F#m                      Dsus2                      w/Fill 2                      G5                      D5                      Asus2

you know how luck can turn. \_\_\_\_\_ Some-times it hurts to find a friend-ly face. \_

let ring ----- 4 let ring ----- 4 *mf*

Fill 1

Gtr II

Fill 2

Gtr II



G5 D5 E G5  
 Feel like a strang - er in the hu-man race. It's such a lone-ly, lone - ly place.

let ring vib w/bar

Bm F#m  
 I walk a - lone in the dark - ness of the cit - y

Dsus2 A D/A A Bm F#m  
 Got no place to call home. I might be dy-in', but you can't hear a sound,

Gtr II straight 16ths

Gtr I  
 let ring let ring let ring

A E D5 F G

'cause mid-night rain is com-ing down. \_\_\_\_\_ I'm \_\_\_ just a strang-er, \_\_\_\_\_ strang-er in \_\_\_\_\_

let ring ----- 4

5 2 4 1/2 4 2 3 3

end Rhy Fig 2

let ring ----- 4 let ring ----- 4 let ring ----- 4

0 3 2 1 3 3 2 3 3 5 5 4 8

Verse  
w/Rhy. Fig 2

A D/A A D/A A N.C. A E/G#

this town. \_\_\_\_\_ 2. Ev-'ry-bod-y loves a win-ner, \_\_\_\_\_ till the win-ners lose, \_\_\_\_\_

mp

0 2 2 2 2 2 2 2 2 2 0 2 2

substitute w/Rhy Fill 1  
F#m

N.C. (D)

and then it's front page news.

straight 16ths

ful

14/16 14 16 14 16 (16) 14 14 16

A

E/G#

No - bod - y loves a los - er; when you're down and out,

8va

full

17 17

F#m Dsus2 G5 D5 Asus2

you know there ain't no doubt. I'm just a vic-tim of cir-cum-stance.

8va loco

straight 16ths

full

(17) 5 7 7 5 5 5 4 (4) 2 4 2 4 2 7 9 7 9

Rhy Fill 1

Gtr I

let ring

1 2

T

A

B

2 4 4 2 4 4 5 7 9 7 9 (9) 7 9



G5 D5 E G5

Please mis-ter, give me a help-ing hand. Broth-er, won't you un-der-stand?

Bm 3 F#m substitute w/Rhy. Fill 2 Dsus2 A D/A A

I walk a-lone, in the dark-ness of the cit-y. Got no place to call home.

Bm 3 F#m A E 3 D5

I might be dy-in', but you can't hear a sound, 'cause mid-night rain is com-ing down.

Rhy Fil. 2  
Gtr 1

let ring

F G A A5

I'm just a stran-er, stran-er in this town. Oh!

Gtr. II

17

grad. release

full

straight 16ths

8va

1/2

20

Gtr. I

let ring

straight 16ths

F G A D/A A D/A A N.C.

I mean no dan-ger, I'm a stran-er in this town.

8va

17

1/2

16

17

17

17

17

16

17

16

16

let ring

let ring

let ring

# Guitar Solo

**A** **E/G#** **F#m** **D**

8va... full full full full rake

let ring let ring let ring let ring

**A** **E/G#**

8va... straight 16ths

full full full

let ring let ring

1/2

**F#m** **D**

8va... straight 16ths

full full

let ring let ring





G5 D5 A G5 D5 E

I'm just a vic - tim of cir - cum - stance. Please mis - ter, give me a help - ing hand. Broth - er, won't you

8va.

14

mp

N.C. (G) Bm F#m

un - der - stand, I walk a - lone in the dark - ness of the cit - y.

straight 16ths

mp

5 7 7 9  
4/6 7 7 9

let ring

p let ring

let ring

D A Bm F#m(add11)

Got no place to call home. I might be dy - in', but you can't hear a sound.

straight 16ths

8va.

10

17 14 14 12 12 14 12 12 14 12 12 14 12

5 7 5 5 7 5 6 4 2 4 2

let ring

let ring

let ring

let ring

mf





F G A

I mean no dan - ger. I'm a strang-er, I'm a strang-er, I'm a strang - er in this town.

8va. loco

19

Rhy. Fig 3 end Rhy. Fig. 3

let ring

1 3 2 3 5 4 5 5 2 2 2 2 2 2 2 2

w/Rhy Fig 3 (4 times)

F G

8va. straight .6ths

full

20 20 20 20 20 (20) 20 20 20 20 (20) 20 20 20 (20) 20 20 (20) 17

A

8va.

full

20 20 20 (20) (20) 17 20 17 17 17 20 17 20 17 19 (19) (19) (19) 17

F G A

10c6

1/2 full full full full full full

grad release full

14 17 14 (14) 5 7 5 7 7 7 (7) 5 (5) 19 19 (19) 17 17 19 19 19 19 19 19 (19)

F 8va.

G

17 19 (19) 17 19 17 19 19 20 17 20 17 19 19 17

A loco 8va.

5 7 10 12 17 20 17 20 17 17 20 17 20 17 19 19 (19) 17 19

F G A

I mean no dan-ger, I'm a strang-er, I'm a strang-er, I'm a strang-er in this town.

19 (19) 10 10 12 12 12 12 14 14 14 14 17 17 17 19 17 20 17 19

F G

Gtr. II loco

20 20 (20) 15 17 15 17 19 17 19 (19) (19) 17

Gtr. I

let ring

1 3 3 2 3 3 5 5 4 3

w/Rhy Fig 1

Gr. II A E/G# F#m E D

A E/G# F#m

Gr. II

1st 2 3 4

*mp*

1/2 3

10 (16) 14

Gr. I

*mp* let ring 4 let ring 4 let ring 4

14 14 12 12 10 10

14 14 14 12 12 12 11 11

Free time

E D

Gr. I

I'm just a stran - ger

1/2 3

9 9 9 7 9 7 7 9 7 9 7 9 7 7

F#m7(add11)

in this town.

Gr. II

(1 -) - - - -

1/2

11 AH T



By Richie Sambora and Tommy Marolda

Moderately Fast  $\text{♩} = 126$  $D_{m/B}$ 

**P** let ring

NC

let ring

πλ.

**Moderate Rock** ♯ = 115

Gr. I

band in

**typ** clean tone

w/d)

- let ring approx 4 sec
- \* implied by keyboards

Gtr. II (Em)

(C)

D5

N.C.

N.C. (Em)

✓

 $\frac{1}{2}$ 

full

12

Gr. 1

1/4

1/4

114

114

(C) D5 N C (Em) 8 d (C) D5 Gr II E

ful. 1/2 3 full • Gr III

5 7 7 (7) 12 14 14 (14) 12 14 12 15 13 15 15 (15) 15

Gtr I cont  
in slash notation

1/2 1/4

3 2 0 0 2 0 3 0 2 0 3 0 3 2 0 0

\* 8va refers to Gtr. II only \* Clean electric & acous. guitar arr for 1 guitar

Gr. 11 tacet

## Verse

Gtr. I ES

Gr. I facet

C

D

1. Grow-ing up \_ to - day \_\_ there's man-y moun - tains you must climb. \_\_\_\_\_ You're not the on - ly one, \_\_ 'cause

Gtr III

clean tone

chords

clean tone

ES

Am

Q

[illegible]

think you know the **an** swers,            but the ques-tions nev-er end.           

think you know the an - swers, but the ques - tions nev - er end.

Gtr III tacet  
Chorus  
Em

Young hearts \_\_\_\_\_ bet - ter hold on. \_\_\_\_\_

Gtr. I Rhy. Fig. 1

let ring -  
clean tone w/chorus

D/F# G A5

Be - yond the in - no - cence, \_\_\_\_\_ your youth is gone. \_\_\_\_\_ Bet - ter

Gtr. I Rhy. Fig. 1

let ring -

Csus2 Dadd4

look in your mir - ror, \_\_\_\_\_ got noth - ing to lose \_\_\_\_\_

look in your mir - ror, \_\_\_\_\_ it'll tell you the truth. \_\_\_\_\_

w/Rhy Fig. 1  
Em D/F# G A5

Don't waste your time a - way \_\_\_\_\_ think - in' 'bout yes - ter - day's \_\_\_\_\_ blues.

Don't waste your life a - way \_\_\_\_\_ think - in' 'bout yes - ter - day's \_\_\_\_\_ blues.

Csus2 D(add4)

Yes ter - day's \_\_\_\_\_ blues.

Gtr II

Em C D5

1/2 full

Gtr I Rhy. Fig. 2

w dist 1/4 1/4

end Rhy Fig



Em C D5 E

2nd time to Coda ♪

8va

\* Rhy. Fig. 3

Gtr. I

Gtr. III

full

loca

12 14 14 (14) 12 14 12 15

13 15 15 (15)

Rhy Fig 4

1/4 1/4

0 0 9 0 0 9 0

9 2 0

\* Refers to guitar III only

Verse E

Am C

2. Born out - ta pas - sion to a world gone cold, you

Gtr III

end Rhy Fig 4

D E

wear it on your shoul - ders, it's a heav - y, heav - y, load, I know.

7 9 7 9 7 9 9

Am C

Love and its e - mo - tions come knock - ing at your door. Young

end Rhy Fig.

D.S. al Coda

D

hearts will be bro - ken, time's the on - ly cure.

CODA C D5 E Am C

Whoa, yeah'

Gtr II Gtr IV

w/wah wah

ful. 1/4 1/4 ful.

Fill 1 Gtr IV

T A B

[illegible]

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords are indicated: D major (D-F#-A), A minor (A-C-E), and C major (C-E-G). The melody consists of eighth and quarter notes, with some notes beamed together. There are wavy lines above the staff in the A minor and C major sections, indicating a sustained or 'full' sound. The system ends with a double bar line.

Handwritten musical score for a piece in G major, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a treble staff and includes various ornaments and slurs. The bass staff contains figured bass notation, including (17), (15), 15, 14, 14, 17, 17, 15, 15, and (15). The piece is titled 'D' and is marked with a 'D' time signature.

**Bridge**

N.C.\*(Em) (C) (D) (Em) (C) (D)

*p* Mm Mm.

Gr IV

*ppp*  $\leq$  *p*

(15)

5 (5) 12

\* Chords implied by keyboards (next 12 measures)

\* Fade in w/vol control



(Em) (C) (D)

Temp - ta - tion makes us fall from grace. But the

*PPP* grad. cresc. -----  
clean tone w/chorus & delay

(C) (D)

an - gels were sin - ners, and the sin - ners saints.

(Em) (C) (D)

For - give your - self 'cause we're all the same.

(C) (D)

Ev 'ry - bod - y rides on the kar ma train

# Chorus

w/Rhy Fig. 1 (3 times)

Em D/F# G A5 Csus2

Young hearts bet-ter hold on. Be-yond the in-no-cence, your

8va

Gr II

full

17 17 14 15 14 15 14 15 17

D(add4) Em D/F# G A5

youth is gone. Bet-ter look in your mir-ror, it-'ll tell you the truth.

8va

full

(17) 17 (17) 15

Csus2 D(add4)

Don't waste your time a-way, don't waste your life a-way, no, no!

8va

full

(15) 14 12 14 12

Em D/F# G A5

Live to-day There's no time to lose.

8va

full

14 12 (15) 15

Csus2 D(add4)

'Cause when to - mor - row comes, it's all just yes - ter - day's news.

*8va* *loca* *full*

12 12 15 12 14 (14) 12 14 14 14 12 11 12 11 12 12 14 12 14

w/Rhy Fig 2 (3 Lmes)

Em C D5 Em

*1/2* *3* *full* *1/2* *3*

(14) (14) 5 7 (7) 5 7 5 7 5 7 5 7 (7) 5 7 5 7

C D5 Em C D5

All just yes - ter day's news.

*8va* *full* *1/2* *3* *full*

5 7 7 (7) 12 14 (14) 12 14 12 15 19 15 15

Em E

*8va* *1/2*

(15) 9 11 (11) 9 9 9 9 7 0

*1/4* *1/4* *clean tone* *mp*

0 0 3 0 2 0 3 0 5

Yes - ter - day's \_ news. \_ Yes - ter - day's \_ news. \_

8va... fdbk

fdbk, pitch: G#

### Free time

Yes - ter - day's \_ news. \_

8va... fdbk

8va... fdbk

1/2

16 (16) 17 16 14 ~ 13 14 14 12 ~ 11 14



By Richie Sambora, Tommy Marolda and Bruce Foster

By Richie Sambora, Tommy Marolda and Bruce Foster



Moderately Slow Rock ♩ = 77

N.C.

\*Gr. 1

[illegible]

\*Synth and for guitar

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and contains a bass line with numbers 5, 6, 7, and 8, indicating fingerings. A 'P.M.' (Pedal Mark) is indicated at the beginning of the lower staff. The piece concludes with a double bar line.

[illegible]

PM

P.M.

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Gtr I  
cont in  
sash  
notation

P.M.

8 8 7 7 5 5 0 8 5 5 5 5 0 8 8 0 7 7 7 7 7 0 8 8 6 6 5 6 6 5 5 0 8 8 7 7 7 0 7 8 8 0 7 7 8 8 0

G5 (type 2)

Rhy. Fig. 1

C/E G C/E G C D

end Rhy. Fig. 1

Gtr I  
ppp mp

Gtr II

15ma Harm.

mf Harm.

vib w/bar

2.3 (2.3) 12 12 14 14 (14)

\*Fade in w/vl, control, pitch G

C/E G C/E G Cadd9 D

8va loco

1/2 1/2 full

14 14 16 15 12 14 14 (14) 12 12 14 12 (12) 12 14 12

Gtr I cont in notation

Verse

Am G C G/C G D

1. All a-lone in the dark, no walls or win-dows

2. All a-lone with my fears, no words are spo-ken. A

Gtr I

Am G C D w/Fill 3 (2nd time only) Am G

Try - ing hard\_\_ to de - fine heav - en from\_\_ hell. Stand - ing out\_\_ in the\_\_ rain, with  
sto - ry yet\_\_ to be\_\_ told, locked in my\_\_ mind. Hope is some - where a - head,

C G/C G D Am G C(add9) D5

just\_\_ one\_\_ sha - dow,\_\_ Noth - ing to see\_\_ or be - lieve be - yond\_\_ my - self.  
shin - ing\_\_ bright - ly. But the past is al - ways fol - low - ing close be - hind.

Gtr I. tacet w/Fill 4 (2nd time only) Am Em Am C

See my life\_\_ go - ing by, each mo - ment I'm\_\_ a - live. I keep

Gtr III clean tone w/chorus let ring

Fill 3 Gtr II

T  
A  
B

14 12 14 14 14 12

Fill 4 Gtr II 8va

T  
A  
B

15 17 17 15

Dsus2

w/Fill 5 (2nd time only)

G  
\*Gtr.IV

\*\*C

⑥12fr

E

reach - ing out, \_\_ hold - ing on, \_\_ hop - ing some - where in \_\_ my life, \_

let ring ----- 4 let ring ----- 4

0 2 3 2 2 3 2 3 2 0 0

\*Gtr IV comes in 2nd time only. \*\*C chord implied by keys.

Chorus

\*Rhy. Fig. 2

F5

G5

w/Fill 1 (1st time only)

A5

G5

A5

F5

there's one light burn - ing. I feel it like \_\_ my \_\_ heart beat - ing in -

\*Rhy. Fig. 3

\*when recalling Rhy. Figs. 1 and 2 take 2nd ending

Fill 5

Gtr II

T  
A  
B

5 5 5 7 7 5 7 7 5

Fill 1

Gtr II

T  
A  
B

5 7 5 7



G5

w/Fill 2 (1st time only)

F5

G5

1. Am

side. Some - where in the night, there's one light burn - ing.

2 A5

G5

C5

burn - ing. Glow - ing in your eyes.

Gtr. II

8va

full

15 (19) 17 19 19 19

Gtr. III

Fill 2

Gtr II

full

1/2

15 15 12 (12) 12 12 10 9

T

A

B

G5 A5 F5 G5

light - ing up the sky, lead - ing the way. One light

5 7 5 7 5 8 7 7

4 5 6 7 8 9 10 11

Guitar Solo

Dm Cm F C (type 2) C (type 3) Gm Dm C#m F#

Gr. I burn - ing. 8va

Gr. II grad. bend 1/2 1/2 full full full 1/2 P.H. 15ma P.H.

8 10 8 7 5 5 7 1/2 1/2 8 10 10 10 (10) 8 1/2 P.H. 1/2

P.H. pitch: Bb

Gm Dm C#m F C (type 2) C (type 3) Gm

8va

grad bend full 1/2 1/2 full full

(10) 8 8 10 17 17 19 1/2 19 17 20 17 20 20 19 19

Dm C#m F#m G#m  
 3  
 grad. release—  
 full full full 1/2 1/2 1/2  
 5 7 5 7 7 7 7 7 7 7 5 7 7 5 12 12 12 12 14

**Chorus**  
w/Rhy. Figs. 2 and 3

F G Am  
 Some - where in \_\_ my life, there's one light burn ing  
 8va. loco  
 ful  
 15 15 (17) 15 6 7 7 7 5 5 5 5 5 5 5 5 w/bar

G Am F G F G  
 Feel it like \_\_ my \_\_ heart beat - ing in - side. Some - where in \_\_ the night, there's one light  
 1/2  
 7 7 8 7 5 5 5 5

Am G C G Am F  
 burn - ing, glow - ing in \_\_ your \_\_ eyes, light - ing up \_\_ the \_\_ sky, lead - ing the  
 w/bar  
 5 7 7 5 5 7 7 full

G w/last measure of Rhy Figs. 2 and 3

way, just lead - ing the way. Some - where in my life.

8va

1/2

(0) 8 7 (7) 5 7 5 7 17 17-20 20 (20) 20 19 19 17 17-20 20 19 (19) 17

full full full full

w. Rhy Figs. 2 and 3

F G Am

there's one light burn - ing

8va

1/2

15-19 17 19 17 17 19 17 19 17 19 17 20

G Am F G

Feel it like my heart beat - ing in - side. Some - where in

8va

1/2

(20) 5 17 19 19 19 19

F G Am G C

the night, there's one light burn - ing, glow - ing in your eyes.

8va

(19) 19 17 20 5 7 5 7





C (type 4) G (type 2) C D

w/Rhy. Fig 4 (till end)

C (type 4) G (type 2)

C (type 4) G (type 2) C D C (type 4) G (type 2)

C (type 4) G (type 2) C D

C (type 4) G (type 2)

# Mr. Bluesman

By Richie Sambora



## Intro

Moderately Slow Rock ♩ = 78

Chord diagrams: G5, D, Asus2

Annotations: \* Gtr. I, Gtr. II

Staff: Treble clef, key of D major (F# C# G#), 4/4 time. The melody starts with a whole note D5, followed by a half note G#5, and then a quarter note F#5. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

Staff: Bass clef, 4/4 time. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

\* 12 string acous. gtr

Chord diagrams: G5, D, Asus2, G, D, Asus2

Annotations: w/Fill 1, w/Fill 2, grad bend, full, ful.

Staff: Treble clef, key of D major (F# C# G#), 4/4 time. The melody starts with a whole note D5, followed by a half note G#5, and then a quarter note F#5. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

Staff: Bass clef, 4/4 time. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

\* Let ring through next measure

Fill 1 \* Gtr. IV

Staff: Treble clef, key of D major (F# C# G#), 4/4 time. The melody starts with a whole note D5, followed by a half note G#5, and then a quarter note F#5. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

Staff: Bass clef, 4/4 time. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

Fill 2 \* Gtr. III

Staff: Treble clef, key of D major (F# C# G#), 4/4 time. The melody starts with a whole note D5, followed by a half note G#5, and then a quarter note F#5. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

Staff: Bass clef, 4/4 time. The bass line starts with a whole note D4, followed by a half note G#4, and then a quarter note F#4. The guitar part features a series of chords: G5, D, and Asus2, with a final measure containing a full bend (f) on the D5 note.

\* 6 String acous. gtr

Verse

Asus2

G

D

1. He was a man, a ram - bling man he was, yes he

\* Gtr. III

*p*

let ring

let ring

6 string acous. gtr.

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was

Asus2

G

D

Gui - tar in hand, his home was on the road, and that's where he

let ring

let ring

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was,

Gtr III

\* Gtr V

\* Gtr V w/slide



Pre - chorus

Rhy. Fig. 1

Gtr I

He's seen a thou - sand roads. \_\_\_\_\_  
 A grave - yard full of scars, \_\_\_\_\_  
 He's seen a thou - sand roads. \_\_\_\_\_

He's been a mil - lion miles. \_\_\_\_\_  
 his life will paint his songs. \_\_\_\_\_  
 He's been a mil - lion miles. \_\_\_\_\_

Gtr IV Rhy. Fig. 2

clean let ring  
 tone w/chorus

Gtr V

C D G5type2 D

And when he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_  
 'Cause when you're on the road, \_\_\_\_\_ there's no - where you be - long, \_\_\_\_\_ you're just  
 When he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_

let ring let ring

3rd time take to Coda II

Asus2

⊕

C D

a - lone. \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Mis - ter

Mis - ter

Mis - ter

# Chorus

E

w/Fill 7 (2nd time only)

Blues - man? \_\_\_\_\_

Mis - ter Blues - man. \_\_\_\_\_

Gtr IV (end Rhy Fig 2)

let ring ----- let ring -----

Fill 7 Gtr II

full

T

A

B

(14) 13 14 13 13 14 14 (14)

2nd time to Coda I Verse

G5 D Asus2 w/Fill 3 Gtr. 1 cont. in notation (end Rhy. Fig. 1)

2. Town to town, hon - ky - tonks and dives all look the same.

Gtr. 1 Rhy. Fig. 3

w/Fill 4 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Yes they do. Uh, huh. (end Rhy. Fig. 3)

A5 Asus2 G5 w/Fill 5 D

His gyp - sy heart keeps his sha - dow rid - in' through the rain.

F.l. 3 Gtr V

T  
A  
B

Fill 5 Gtr IV  $\delta va$  Harm

T  
A  
B

F.l. 4 Gtr II  $\delta va$

full 16 15 16 (16) 14 14 16 14 full 16

T  
A  
B

w/Fill 6    Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)    D. S. al Coda I

**Guitar Solo**  
Coda I    Asus2 *8va* w/Rhy. Fig 3 (4 times)    G5    D    loco

Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)

Asus2 *8va*    G5    D

Fill 6    Gtr II



Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

14 16 16 15 16 14 16 17 (17) 17 15 17 17 15 16 16 14 16

Asus2 8va. G D

14 16 16 18 18 17 19 17 19 19 17 (17) 20 20 17 19 17 19 17 20 17 17 20 17 19 19 19 19

Qtr. IV Rhy Fig. 4

0 2 2 0 2 2 0 2 3 2 0 0 2 3

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

17 18 17 20 20 19 (19) 17 20 19 17 15 17 15 16 16 14 14

(end Rhy Fig. 4)

2 2 2 0 2 2 2 3 2 2 2 2

w/Rhy Fig 4 Asus2 8va. G D

16 18 17 17 17 17 22 21 21 20 20 20 17 17

Asus2 8va... Gmaj7(add6) Asus2 w/Fill 8 Gmaj7(add6) *D. S. S. al Coda II*

full (17) 19 17 19 17 19 17 19 17 (17) 19 (19) 19 17 19 18 19 18 loco

Coda II

Gtrs I + II Blues man?

let ring 4 5 4 0 0 3 0 2 1

Verse Asus2 G D 3

3. I've paid some dues, I make my liv-ing as a mu-sic man.

Gtr III p let ring 4 let ring 3 2 2 3 2 3 2 0 0 2 3

Asus2 Gmaj7(add6) Asus2 w/Fill 5 Gmaj7(add6)

Yes I do.

Fill 8 Gtr V

T A B

Asus4

C D

Where are \_\_\_ you play ing. Mis - ter

8va.

full full full full

(17) (17) (17) (17)

E

Blues - man? Mis - ter

Gtr II 8va. 1 loco

(17)

full full full

14 16 14 16 16 (16) 14 16 16 14 16 16 16

Gtr IV let ring

2 1 0 2 0

G5 D Asus2

Blues man.

full

14 (14) 13 14 13 14 13 14 14 (14)

et ring

1 2 1 2 0

Gtr I

Gtr II

grad bend

full

G5 D Asus2

w/Fil II

8va

5

full

1/2

full

G5 D Asus2

Gtr II

trm

3

trm

rit.

G5 D Asus2

Free time

8va

Harm

Gtr IV

Gtr II

\* let ring

Harm

full

20

12

12

0

10

12

10

\* Refers to Gtr IV only

Fil II

Gtr IV

8va

Harm

Harm

T

A

B



# Mr. Bluesman

By Richie Sambora



## Intro

Moderately Slow Rock ♩ = 78

\* Gtr. I

Gtr II

G5

D

Asus2

First system of musical notation for the Intro. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part (Gtr. I and Gtr. II) is shown with a G5 chord, a D chord, and an Asus2 chord. The bass part (T, A, B) is shown with a 2/7 fretting. The system ends with a forte (f) dynamic marking.

\* 12 string acous. gtr

G5

D

Asus2

G

D

Asus2

Second system of musical notation for the Intro. It continues the guitar part with G5, D, and Asus2 chords. The bass part includes a 'grad bend' (gradual bend) and a 'full' (full bend) marking. The system ends with a 'w/Fil 2' (with Fil 2) marking.

\* Let ring through next measure

Fill 1

Gtr IV

Sva

Harm

Harm

Third system of musical notation for the Intro. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part (Gtr. IV) is shown with a 'Sva' (Sustained) and 'Harm' (Harmonics) marking. The bass part (T, A, B) is shown with a 'Harm' marking.

Fill 2 \* Gtr III

Fourth system of musical notation for the Intro. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part (Gtr. III) is shown with a 'Fill 2' marking. The bass part (T, A, B) is shown with a '3 2 0 2 0 0' fretting.

\* 6 String acous. gtr

Verse

Asus2

G

D

1. He was a man, a ram - bling man he was, yes he

\* Gtr. III

*p*

let ring

let ring

6 string acous. gtr.

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was

Asus2

G

D

Gui - tar in hand, his home was on the road, and that's where he

let ring

let ring

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was,

Gtr III

\* Gtr V

\* Gtr V w/slide

Pre - chorus

Chorus Rhy. Fig. 1

Gtr I

He's seen a thou - sand roads. \_\_\_\_\_  
A grave - yard full of scars, \_\_\_\_\_  
He's seen a thou - sand roads. \_\_\_\_\_

He's been a mil - lion miles. \_\_\_\_\_  
his life will paint his songs. \_\_\_\_\_  
He's been a mil - lion miles. \_\_\_\_\_

Gtr IV Rhy. Fig. 2

clean let ring  
tone w/chorus

5 7 5 5 5 5 7 9 7 7 7

Gtr V

Chorus C D G5type2 D

And when he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_  
'Cause when you're on the road, \_\_\_\_\_ there's no - where you be - long, \_\_\_\_\_ you're just  
When he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_

let ring let ring

5 7 5 5 5 5 7 9 7 7 7 8 5 7 5

Gtr V

3rd time take to Coda II

Asus2

⊕

C D

a - lone. \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Mis - ter

Mis - ter

Mis - ter

# Chorus

E

w/Fill 7 (2nd time only)

Blues - man? \_\_\_\_\_

Mis - ter Blues - man. \_\_\_\_\_

Gtr IV (end Rhy Fig 2)

let ring ----- let ring -----

Fill 7 Gtr II

full

T

A

B

(14) 13 14 13 13 14 14 (14)



2nd time to Coda I Verse

G5 D Asus2 w/Fill 3 Gtr. 1 cont. in notation (end Rhy Fig. 1)

2. Town to town, hon - ky - tonks and dives all look the same.

Gtr. 1 Rhy Fig. 3

w/Fill 4 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Yes they do. Uh, huh. (end Rhy. Fig. 3)

A5 Asus2 G5 w/Fill 5 D

His gyp - sy heart keeps his sha - dow rid - in' through the rain.

F.l. 3 Gtr V

T  
A  
B

Fill 5 Gtr IV  $\delta va$  Harm

T  
A  
B

F.l. 4 Gtr II  $\delta va$

full 16 full 15 16 (16) 14 14 16 14 full 16

T  
A  
B

w/Fill 6    Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)    D. S. al Coda I

**Guitar Solo**  
Coda I    Asus2 *8va* w/Rhy. Fig 3 (4 times)    G5    D    loco

Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)

Asus2 *8va*    G5    D

Fill 6    Gtr II

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

Asus2 8va. G D

Qtr. IV Rhy Fig. 4

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

(end Rhy Fig. 4)

w/Rhy Fig 4 Asus2 8va. G D

Asus2 8va... Gmaj7(add6) Asus2 w/Fill 8 Gmaj7(add6) *D. S. S. al Coda II*

full (17) 19 17 19 17 19 17 19 17 (17) 19 (19) 19 17 19 18 19 18 loco

Coda II

Gtrs I + II Blues man?

let ring 4 5 4 0 0 3 0 2 1

Verse Asus2 G D 3

3. I've paid some dues, I make my liv-ing as a mu-sic man.

Gtr III p let ring 4 let ring 3 2 2 3 2 3 2 0

Asus2 Gmaj7(add6) Asus2 w/Fill 5 Gmaj7(add6)

Yes I do.

Fill 8 Gtr V

T A B



Asus4

C D

Where are \_\_\_ you play ing. Mis - ter

8va.

full full full full

(17) (17) (17) (17)

E

Blues - man? Mis - ter

Gtr II 8va. 1 loco

(17)

full full full

14 16 14 16 16 (16) 14 16 16 14 16 16 16

Gtr IV let ring

2 1 0 2 0

G5 D Asus2

Blues man.

full

14 (14) 13 14 13 14 13 14 14 (14)

et ring

1 2 1 2 0

Gtr I

Gtr II

grad bend

full

G5 D Asus2

w/Fil II

8va

5

full

1/2

full

G5 D Asus2

tr

3

tr

rit.

G5 D Asus2

Free time

8va

Harm

Gtr IV

Gtr II

\* let ring

Harm

full

20

12

12

0

10

10

12

10

\* Refers to Gtr IV only

Fil II

Gtr IV

8va

Harm

Harm

T

A

B

# Rosie

By Richie Sambora, Jon Bon Jovi, Desmond Child and Diane Warren



## Intro

Moderate Rock  $\text{♩} = 123$

E5 \* Rhy. Fig. 1 C5 D5 E5

Gtr I *f* Gtr II

\* When recalling Rhy. Fig. 1, omit 1st tie

open E E5 C5 D5 (6) open E

end Rhy. Fig. 1 Gtr I cont in notation

\* let ring for next 2 bars

## Verse

Asus2 (F) (G) (Am)

Gtr | Ro-sie what-'cha do - in' in this low class joint. danc-in' in the dark all day? You

clean tone *mp*

\* Chords implied by bass

Asus2 (F) (G) (Am) A5

used to be the dar - lin' of your high school scene. Now you put your love on dis - play

w/dist

**Pre-chorus**  
 Dsus2 w/Fill 1 (1st time only) w/Fill 6 (2nd time only) F Dsus2

Sweat - y hands hand you up a dol - lar bill. Hun - gry eyes nev - er seem to  
 Our love was deep - er than the night was long. but things just did - n't work out like our

Rhy Fig 2

let ring

F N.C. Asus2 C

get their fill. I used to watch you walk - in' down the hall. end Rhy. Fig. 2  
 fav - 'rite song.

let ring

A5 G5 Bsus4 N.C.(B)

Gtr. I

Ro - sie, do you see me when you hear them call your name? Whoa,

Gtr. II

Gtrs. I & II

let ring

Fill Gtr. II

full

1/2

TAB

Fill 6 Gtr. II

full

1/2

TAB

\* Finger slide on 'D' string



# Chorus

55

w/Rhy. Fig. 1  
Em(add9)

w/Fil. 7 (2nd time only)  
w/Fil. 8 (3rd time only)

D(add4)

Ro - sie, Ro - sie.

Gtr III Rhy. Fig. 3  
clean tone let ring

0 7 4 0 7 3 2 0 3 2 0 3 2 5

Em(add9)

w/Fil. 2 (1st time only)

C

I wan - na take you a - way. Oh, Ro - sie, Ro -

let ring

4 0 5 4 0 5 4 7 4 0 7 4 0 0 7 4 7 9

Fl. 7

Gtr II

full full full

15 (14) (14) 15 (14) 12 14 12 14

PH full

15 15 12 15 12 12 (14) 12 14 (14) (14)

full

15 14 12 14 12 14 12

w/Fill 9 (3rd time only)      2nd time to Coda I  
3rd time to Coda II      Dadd4      w/Fill 3 (1st time only)      Em(add9)  $\oplus$

sie, I'm gon - na make you mine some - day. \_\_\_\_\_ end Rhy. Fig. 3

let ring - \_\_\_\_\_

2 0 9 2 0 9 2 5 4 0 5 4 0 5 4 0 7

Verse      w/Fill 4      A5      F5

2. Ro - sie, I want with you for that rose \_\_\_\_\_ tat - too, you

P.M. \_\_\_\_\_

w/Fill 5  
 F5  
 G5  
 A5  
 N.C.  
 D.S. al Coda I  
 danc - in' school, re - mem - ber when you danced just for me?  
 P.M.  
 P.M.  
 1/4  
 1/4

Coda I

w/Rhy. Fig. 1 & 3

E5 C5 D5

Ah. \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_ Whoa. \_\_\_\_\_

Ah. \_\_\_\_\_ Yeah. \_\_\_\_\_

Gtr. II

Gtr. III  
cont in  
slash notation

(0 4 7)

12 12 12 14 14 12 14

14 12

[illegible]

**F15 Gtr II**

4/4

PM

3





6 open E 3fr G open E A5 F5 G5

P.M. 4

8va

loco

full

full

full

full

(20) 17 (17) 20 17 19 17 20 20 17 20 17 17 20 19 19 (19) 17 19 19 (19) 12

6 3fr G 5 open 3fr A C Dsus2

w/Rhy Fig 2

A5

Do you re-mem-ber? Our love was deep-er than the

19 12 12 10 10 8 8 10 (10) (10) 3 6 3

14 14 12 12 10 10 9 9 10 (10) 10

F Dsus2 F N.C. Asus2

night \_ was long \_ Things just did- n't work out like our fav - 'rite song. \_ I used to watch you walk-ing

full

1/2

(3/2) 5 7 7 7 5 7 5 7 4

C A5 G5 Bsus4 N.C. D.S.S. al Coda II

down the hail. \_ Ro - sie, do you see me when you hear them \_ call your name? \_ Ro - sie.

let ring

5 14 14 14 14 14 14 14 (14) 9 9 6 7 6 9 9 9

w/Rhy Fig. I (1st 4 bars only)

Coda II

E5

C5

Ah.

Yeah, yeah.

Gtr. II

Ah.

12 12 12

D5

E5

Whoa.

Yeah.

1/2

14 14

(14) 12

14 12

14

12 14 12

14 12

14 12

14 12

14 12

N C.

w/Rhy Fig. I (1st 4 bars only)  
E5

C5

D5

Ro

sie

Ah

Yeah, yeah.

Whoa.

Ah.

Yeah

8va

PH

8va.

full

PH

PH

1/4

14

14

12 14

12

14 12

14 12

15

15

12 15

E5

N C

Ro

sie.

yeah.

8va

full

full

12

15 12

14 14

15 12

14 12

14 12

14 12

14

14 12

14

14

14

14

14

14

14

14

14







w/Rhy Figs. 1 & 3, and lead vocal ad lib  
E5

Ro - sie, Ro - sie, I wan - na take you a - way.

C5 D5 E5

P.M. P.M. P.M. P.M.

8va

D B E

D B E

D B

full

full

full

15 15 12 15 12 14 (14) 12 14 12

0 0 0 0 0 0 0 0 0 0 0 0

E

D B

Free time

E

Ro - sie girl, \_\_\_\_\_ can't you hear me

rit.

0 0 2 2 2 0 2

0 0 0 0 0 0 0 0

Em7

call - ing to you, ba - by? Yeah. \_\_\_\_\_

Harm

Harm

12 12 12 12 12 12 12 12 12 12 12 12

xx xx xx xx xx xx xx xx xx xx xx xx

Harm

Harm

12 12 12 12 12 12 12 12 12 12 12 12

xx xx xx xx xx xx xx xx xx xx xx xx

12 12 12 12 12 12 12 12 12 12 12 12

xx xx xx xx xx xx xx xx xx xx xx xx

\* Flick toggle switch in rhythm and gradually slow down

# River Of Love

By Richie Sambora



Intro

Moderate Rock ♩ = 126

N.C.

Bm/E

G5 A5 B5 G5

Gtr. I

Mm. mm. mm.

Clean tone *mp* let ring

T A B

6 7 9 7 9

0 2 2 4 0

N.C.

Bm/E

\* Fingerslide on 'D' String

Mm.

In your riv - er of love

let ring

7 7 9 8 9 7 9

Gtr. I

let ring

Deep in your riv - er of love

0 7 9 7 9 7 9

7 9 7 9 7 9 7 9

Gtr. II

Rhy Fig. 1

Clean tone *p* let ring

(end Rhy Fig)

7 9 7 9 7 7 9 7 9 7 7 9 7 9 7 9

w/Rhy Fig. 1 (2 times)

Gtr. I

In the riv - er of love

grad bend 1/2

0 7 9 8 9 7 7 9 7 9 7

Deep in the riv-er of love.

let ring -----

Verse Bm/E

\* w/Rhy. Fig. 1 (last 2 bars only)

1. Well, let me tell you a sto-ry, \_\_\_\_\_ a - bout, (mm) bod-y and blood, \_

let ring -----

let ring -----

\* Let last note of Rhy. Fig. 1 ring for 2 bars

yeah. \_\_\_\_\_ Well there's a fire be-low, \_\_\_\_\_ deep in the riv-er of love. \_

let ring -----

let ring -----

A5

Yeah \_\_\_\_\_ Hey, \_\_\_\_\_ pret - ty ma - ma, I'm just

Gtr I

let ring -----

let ring -----

Gtr II

w/dist



G5 A5 G5 A5 C5 B5 A5 G5 A5 G5

tryin' to be p'lite. I wan-na make you feel the rhy-thm of the riv-er to-night. And when the

grad. bend 1/2

10 12 12 15 12

(2/2) 0 0 2 2 0 2 2 2 1 1/2 (4/4) 2 0 0 2 0

E5 G5 F#5 E5 D5 E5 G5 F#5 E5

stor-y is o-ver, you'll be sat-is-fied. Ah.

let ring ... 1/2

1/4 1/2 1/2

0 2 4 3 0 2 4 0 2 2 0 2 2 2 4 2 2 4 2

D5 N.C. D5 E5 Pre-chorus G A(add4)

Hon-ey, hon-ey, hon-ey don't you un-der-stand, to make you

let ring ... let ring ...

PM PM 1/2

(2/2) 0 0 0 2 0 3 5 0 5 5 9 0 XXX 2 XXX 2

Chorus  
Bm/E

G A A7 E5

feel like a wom - an makes me -- feel like a man. Let me take you down to the

Rhy Fig. 2

let ring

Rhy Fig 3

Em/A Bm/E

riv - er of love Ba - by pull me un - der make me drown in the flood.

let ring

Em/A G

Bap - tize my bod - y in your riv - er of love. Won't you take me down, (end Rhy Fig 2)

let ring

(end Rhy Fig 3)

P.M.

2nd time to Coda ♪

Bm/E

Aadd4

I wan - na drown

in your riv - er of love.

-1/2

w/bar

-1/2

let ring

PM

Bm/E

Em/A

Verse

E

E5

2. If you're a lit - tle love-sick,

let ring

P.H.

8va

-1 1/2

PM

PH

PM

w/bar

-1 1/2

Bm/E

N.C.

N.C.

E5

wom - an I got the cure.

Well let me be your preach er,

full

P.H.

15ma

P.H.

Bm/E

N C

E5

N.C

A5

and you can be my

whore.

Well I feel\_\_ your heart pump-in', hon - ey,

don't say\_\_ no.

I wan - na dive in your riv - er.

Take me down real\_\_ slow,\_\_ and then your

bod - y will quiv - er,\_\_

and the riv

er will flow,\_\_

whoa, whoa, whoa.\_\_

Hon -

let ring.

*D.S. al Coda*

E5

G5 F#5 E5

D5 E5

Bm/E

G#E Am/E E



**Coda**  $\oplus$  **G5** **Guitar Solo** **Bm/E** **A(add4)**

in your riv - er of love.

**Gtr I**  $\frac{3}{3}$  \* Rhy Fig. 4. let ring

\* When recalling Rhy Fig. 4, omit 1st tie

**Gtr II** P.M. P.M.

**Gtr III** 8va. full

w/Rhy Fig 4 (2 times)

Bm/E

A(add4)

Bm/E

A(add4)

In your riv - er of love.

**Gtr II** P.M. P.M. P.M.

**Gtr III** 8va.

Bm/E

E9

w/Fill 1

Gtr I

let ring

Gtr II

P M

P M

1/4

1/4

1/4

Gtr III

8va

loca

(14)

(14)

15

17

(17)

7 9

7 9

Gtr II

Gtr III

tr

tr

(9)

10 21 0

Fill 1

Gtr IV

8va

PPP

f

w/slide

steady gliss.

\*

T

A

B

2

2

7

7

24

24

31

31

\* Numbers indicate where frets would be if fret board were to continue

\*\* Shake slide violently and descend simultaneously



Gr II N.C. G A5

1/2.

8va.

Gr III

(18) 15 18 15 17 15 17 15 17 15 (15) 12 20 17 20 17 19 17 19 17 19 17 19 17 10 17 17

Bridge

G5 A5 B5 G5 Bm/E w/ Rhy Fig. 1 (1st bar only) (10 times)

Down, down, down, a let me take you

\* Plucked w/ pick hand fingers

8va. loco

20 22 (22) 7 9 (9)

\* Let ring for next bar

Gr II down, down, down, I wan - na take you down, down, down.



— A let me take you down, down, down, — I wan - na take you

Gtr. I

*P* w/slide

Gtr. II

1/2 full

7 (7) 4 6 14 12 15 12

(2)  
(2)  
(6)

\* Vib. refers to gtr. I only

Gtr. II

E5

**Chorus**  
w/ Rhy. Figs. 2+3  
Bm/E

down, down, down, down, — Let me take you down to the

Gtr. III

\*8va

*f* w/ slide steady gliss.

Gtr. I

9 12 19 21  
9 12 19 21  
9 12 19 21

0

\* 8va refers to Gtr. III only.

\* Continue steady gliss. over pick ups.

Em/A

Bm/E

riv - er of love. — Ba - by, pull me un - der; make me drown in your flood. —

*lacr*

ful.

12 (12) 14 14

Em/A

C

Bap - tize my bod - y in your riv - er of love. — Take me down, I

8va

12 (12) 16 15 17 (17)

w/ Rhy. Fills 1+2

Bm/E

w/ Rhy. Figs. 2+3

Em/A

wan - na drown. Take me down to the riv - er of love. Ba -

8va

full full

19 17 17 (17) 15 17 (17)

by, pull me un - der; make me drown in the flood. Bap - tize my bod - y in your

8va loco

full

14 12 12 15 12 15 14 12 14 0 0

Em/A G w/ Rhy. Fill 3

riv - er of love. Take me down, I wan - na drown.

full 1/4

15 (15) 12 12 14

Gtr II

Yeah.

slack

w/bur

slack

0

Rhy. Fill 1  
Gtr. I

T  
A  
B

(3) 2 0 0

Rhy. Fill 2  
Gtr. II

T  
A  
B

(5) (5) 2 2 0

Rhy. Fill 3  
Gtr. I

T  
A  
B

(3) 2 0 0

Bm/E  
w/ Rhy Fig. 1 (3 times)

w/ Fill 3

Gtr I

In your riv - er of love.

w/ Fill 3

Deep in your riv - er of love.

grad. bend

let nng.....4

1/2

1/2

w/ Fill 4

Gtr I

let nng.....4

7 9 7 7

0 2 0 2

Gtr III

3

2

w/ Golden Throat

w/bar

15 14 13 12 15 12 15 11 (11)

Fill 3  
Gtr IV

Harm

Harm

T 12 12

A

B

Fill 4  
Gtr IV

T 14 15 12 12 (12)

A 14 14 12 12 (12)

B

w/ Rhy. Fig. 1 (1st 3 bars only)

In your riv - er of love.

rit.

Free time

Bm/E

Gtr. II

\* vib w/ bar

Gtr I

let ring

rit.

Gtr III

w/ slide

Gtr IV

\* *ppp* *f*

steady gliss. w/ slide

\* Fade in w/ vol. control



w/Rhy Fig.2

A5

F5

substitute w/Rhy Fill 1  
G5

N.C.

E5



Fa - ther, Fa - ther, can't you see

I'm de - pend - ing on you,

Lord.

I'm

A5

F5

G



dy - in' at the door to your heart

and I can't break through.

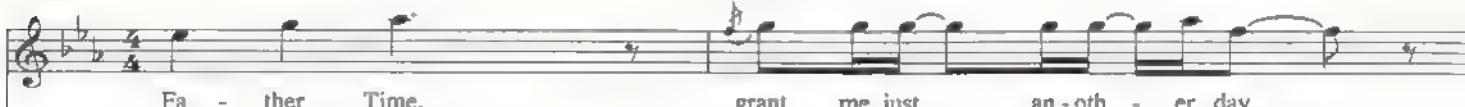
w/Rhy Fig 3 (2 times)

C5

A♭5

E♭5

B♭



Fa - ther Time,

grant me just an - oth - er day

Gtr III



Fm

substitute w/Rhy. Fill 2  
E♭5

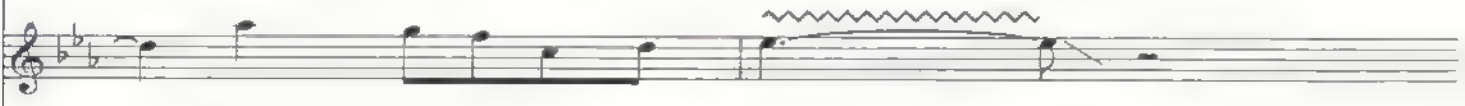
B♭5



of our love.

I tried to make her stay.

Fa - ther



Rhy. Fill 2

Gtr II



let ring



w/vocal Fig. 1

C5 A♭5 E♭5 B♭5

Time. \_\_\_\_\_ Don't tell me it's \_\_\_\_\_ too \_\_\_\_\_ late. \_\_\_\_\_

full

Fm E♭5 B♭5

All \_\_\_\_\_ my \_\_\_\_\_ life, \_\_\_\_\_ you know that I \_\_\_\_\_ will \_\_\_\_\_ wait, \_\_\_\_\_ Fa - ther \_\_\_\_\_

w/Rhy Fig. 4 (6 times)

C5 E♭5 B♭5 G5

Time. \_\_\_\_\_ She's your \_\_\_\_\_ child, \_\_\_\_\_ make \_\_\_\_\_ her

semi harm 1 2

C5 E♭5 B♭5 G5

mine, \_\_\_\_\_ Fa - ther Time \_\_\_\_\_

C5 E♭5 B♭5 G5

vib w/bar

11 12 13 10 12 13 11 12 13 11 12 13 10 12 10 12 10

C5 E♭5 B♭5 G5

PM... PH PM... PH

(10) 3 1 1 3 3 1 3 5 3 5 7 6 6 7 6 8 6 8 8 11

C5 E♭5 B♭5 G5

full full full full full full full

10 8 11 0 10 8 11 11 11 10 10 8 8 10 10 11 11 13 13 11 13

C5 E♭5 B♭5 G5

full full full full full full full

13 15 15 10 10 16 10 10 10 10 10 10 10 10 10 10 10 10 10 10

C5 Cm F5 G5

loca \*Gtr. IV pp clean tone

20 7 8 8 10 10 10 10 10 10 10 10

D5 E♭5 F5 N.C. Cm(add9)

\*keys arr for guitar

7 7 8 8 10 10 10 10 10 10 10 10

# Father Time

By Richie Sambora and Desmond Child



## Intro

Slow Rock ♩ = 68

Chords: Cm Eb Ab Eb5 Bb/D Fm Eb Fm C5 Fm

\*Gtr I clean tone *pp* cresc. poco a poco

T: 8 8 8 6 9 9 8 8 9  
A: 10 8 6 8 7 10 8 10 10  
B:

\*keys arr. for finger style guitar  
Downstem part to be played w/thumb of pick hand

Chords: Eb Eb5sus4 Bb N.C. (Cm) Eb Ab Eb5 Bb/D

8 9 6 8 7 5 8 13 10 11 11 13 12 13 12

Chords: Fm Eb Fm C5 Db5 Eb Eb5sus4 Bb/D N.C. Cm9

*mf* let ring -----4 let ring -----4

9 8 6 8 9 8 9 11 10 8 8 7 5 5 6 5

Chords: C5

Gtr II  
Gtr I Rhv F g I

11 10 11 10 11 10 8 11 10 11 10 8 11 10 11 10 8 8 7 10 8 7 10

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Cm

1 Fa - ther

let ring

*p*

Verse 15

Cm Eb

Time, I could - n't make her wan - na stay. (I) could - n't seem to find the words

let ring

Bb F#sus4 F

to say. Now I have to live in yes - ter - day. Fa - ther

let ring

Cm Eb

Time, I thought that you were on my side. Thought that I could keep our love

let ring

B $\flat$  w/Fill 1 F Fsus4 F

a - live. Thought that I could keep her sat - is - fied. The

let ring

Pre - chorus

A5 F5 substitute w/Rhy. Fill 1 (2nd time only) G5 N C E5

clock keeps tick - in' and I keep on think - in' 'bout you, Lord. I'm  
heart keeps break - in' and my bod - y keeps ach - in' for you, Lord. It's

Gtr II Rhy Fig 2

let ring

A5 F5 G

knock - in' at the door of your heart but I can't break through.  
time to hold on but there's noth - in' left to hold on to.

end Rhy Fig 2

let ring

Fill 1

Gtr II 8va. pick slide

T  
A  
B

Rhy Fill 1

Gtr II

let ring P.M.

T  
A  
B

Chorus

C5 A♭5 E♭5 B♭5

Fa - ther Time, grant me just an - oth - er day

Rhy. Fig. 3

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

9 5 5 5 4 6 6 6 6 8 8 8 8 8 8

Fm E♭5 B♭5

of our love. I tried to make her stay. Fa - ther

end Rhy. Fig. 3

let ring ----- 4 let ring ----- 4 let ring ----- 4

9 10 10 10 10 6 8 8 8 6 8 8

w/Rhy. Fig. 3 C5 A♭5 E♭5 B♭5

\*vocal Fig. 1

Time. Don't tell me it's too late.

Fa - ther Time.

\*Refers to upstem part harmony only

Fm E♭5 B♭5 2nd time: To Coda

All my life, you know that I would wait, Fa - ther

w/Rhy. Fig. 1 (2 times) C5

Time.

2 Now she's

C5 E♭5

gone, \_\_\_\_\_ she did - n't e - ven say good - bye, \_\_\_\_\_ I guess she did - n't have the heart

P.M. P.M. - - -

B♭5 F

\_\_\_\_\_ to try, \_\_\_\_\_ She did - n't e - ven have \_\_\_\_\_ the guts \_\_\_\_\_ to lie. Fa - ther

P.M. \* P.M.

\*mute 'G' string w/middle finger

C5 N C C5 E♭5

Time, \_\_\_\_\_ on - ly you can turn the page, \_\_\_\_\_ and close the cur - tain on this emp

P.M. - - - -

N.C. B♭5 F5 D.S. al Coda

- ty stage, \_\_\_\_\_ On - ly you can take \_\_\_\_\_ my pain a - way, \_\_\_\_\_ Well, my

P.M. - - - - -

pick slide



Coda

\*(Cm/Bb)

Gtr II

C5

Time.

Gtr III

8va

mf rake

rake

\*Chords implied by keys and bass

(Fm)

(Bb7)

(G)

loco

pick slide

C5

Eb5

Bb5

G5

w/bar

Rhy Fig 4

let ring

let ring

let ring

let ring

C5

Eb5

Bb5

F5

w/bar

let ring

let ring

let ring

## By Richie Sambora and Bruce Foster

By Richie Sambora and Bruce Foster



Moderately slow  $\downarrow = 83$   
N.C.

N.C. A A/G F#7

\* keyboards \*\* Gtr I

let ring *mp*

T  
A  
B

\* 16 secs \*\* Finger style acous. guitar  
downstem notes to be played w/thumb

Key signature: G major (one sharp)  
Time signature: 4/4

Chords: Bm, Asus4, A, Dm, E7b9, E, A, A/G

Lyrics: 1. The lightening flashed as

Strum chord, hold for 3 secs.

F# Bm Asus4 A Dm E

an - gels \_ \_ \_ \_ \_ rode fier - y charg - ers through the clouds. \_ \_ \_

A A/G F#7 Bm Asus4 A

That an - swer scared me in - to tears, and all the grown - ups laughed out

Esus4 E A Bm7

loud. Now the years roll on, tired voices have all gone. Now they

A A7 D5 E

ride their thun - der through the heav - ens. There's a world in

A A/G# F#m N.C. D5 E A A/G# F#m(add4) A/E

ev - 'ry drop of rain. Em-brac - ing o - ceans sweep us home a - gain, Come a-long

D5 E D5

with me, come a long — with me. Seek the truth, — you shall not

E A A/G F#

find an - oth - er — lie.

Bm Asus4 A Dm E7b9 E Verse A A/G

2. They say for ev - 'ry

*rit.*

\* Strum chord, hold for 3 secs.

F#7 Bm Asus4 A Dm E

liv - ing thing, — there's a guide — up in the sky, —



A A/G F# Bm Asus4 A

that helps you pass \_ from world to world. \_ So you nev - er real-ly die. \_

E

Gr. II A5

*ppp* *mf*

Then with scythe and cloak, death comes waltz - ing to your side. \_ As the

\* Vol. swells with dist. & delay

vi - sions pass, you ask \_ if there was mean - ing to your life. \_ As you strain \_

B5

to hear \_ the an - swer, spir - its sing and dev - ils fid - die. As he

bends to whis - per in your ear, he leaves you one more rid - dle.

Oh, the an - swers lie be - yond the pain. All the ques -

E5 F#5 B B/A# G#m N.C.

- tions in our minds, we sure - ly ask in vain. Come a - long

E F# B G#m N.C.

with me, come a - long with me. Seek the truth, and you shall

E F#7 E

N.C. (F#) B B/A G#7

find an - oth - er life.

C#m/E Bsus4 B Em F# B B/A

G# C#m/E E/B Em F#sus4 F#

rit. -----

B5 G#7 C#m E/B

Now my life is like a storm, grow - ing strong - er ev-'ry day,



Em

F#7

B

B/A

G#7

like the un - re - lent - ing wind

C#m

E/B

Em

F#

that comes to blow our lives a - way.

So I

B5

live each day like I know that it's my last. If there

is no fu - ture, there must be no past.



E F# B B/A# G#m N.C.

Now I know the an - swers nev - er meant a thing. And with each in -

The first system of music is in the key of D major (indicated by two sharps). It consists of a treble staff with a melody, a bass staff with chords, and a guitar fretboard diagram. The melody starts on a whole rest, then moves to F#4, A4, B4, A4, G#4, F#4, E4, D4. The bass staff shows chords E, F#, B, B/A#, G#m, and N.C. The guitar fretboard diagram shows the following frets: 1, 0, 0, 0, 9, 2, 2, 2, 4, 4, 7, 6, 4, 2.

E F# B B/A# G#m7add4 B/F#

- stant that I breath, I feel the joy that life can bring. Come a - long

The second system of music continues the melody. The treble staff melody is: D4, E4, F#4, A4, B4, A4, G#4, F#4, E4, D4. The bass staff shows chords E, F#, B, B/A#, G#m7add4, and B/F#. The guitar fretboard diagram shows the following frets: 1, 0, 0, 0, 3, 2, 2, 2, 4, 4, 4, 6, 4, 4, 7, 6, 4, 2.

E F#7

with me, come a - long with me. Seek the truth,

The third system of music continues the melody. The treble staff melody is: D4, E4, F#4, A4, B4, A4, G#4, F#4, E4, D4. The bass staff shows chords E and F#7. The guitar fretboard diagram shows the following frets: 0, 2, 1, 2, 2, 1, 2, 2, 2, 2, 3.

E F# 3

You shall not find an - oth - er

The fourth system of music continues the melody. The treble staff melody is: D4, E4, F#4, A4, B4, A4, G#4, F#4, E4, D4. The bass staff shows chords E and F# 3. The guitar fretboard diagram shows the following frets: 0, 2, 1, 2, 2, 4, 4, 4, 4, 3.

B

B/A

G#7

E5

life.

Come a-long

with

me,

come a-long

F#5

E5

with

me.

Seek

the truth,

and

you

will

F#5

B

B/A

G#7

find

an - oth - er

life.

*rit. poco - a - poco*

C#m

Bsus4 B

Em

F#sus4

F#

B5

\* Strum chord, hold for 3 secs.